

SCHUMANN Almost Certain to Go Back to Serious Work - Eames's Concert - Nethersole's St. Louis Engagement Delayed & Mrs. Fiske Soon to Appear Here.



MRS. FISKE
WHO WILL APPEAR AT THE GARRICK NEXT WEEK
IN A NEW PLAY "LEAH KLESCHNA"



EMMA EAMES
WHO WILL SING AT THE ODEON TUESDAY EVENING

THE WEEK'S THEATERS.

Garrick	"Tautum"
Olympic	"Mrs. Wiggs of the Cabbage Patch"
Century	"The Maid and the Mummy"
Odion, to-night	German stock company in "Theseus"
Odion, Tuesday night	Miss Emma Eames in concert
Grand Opera house	"York State Folks"
Imperial	"More to Be Plotted Than Seem'd"
Havilah	"The Volunteers Organized"
Columbia	The Colonial Septet and Vandeville
Standard	Burlesque
Gaiety	Burlesque

Miss Nethersole will not come to St. Louis from Chicago. Her managers have arranged time for her at the Herald Square Theater in New York, whence she will go with her new play, "The Labyrinth," next week. A success in New York will keep her there for several weeks, after which she may come to St. Louis en route to the Pacific Coast, where she has never appeared.

The greatest American successes of this English actress have been here in St. Louis. She was doing wonderfully well in New York with her "Sapho" when the indignation of the people and the action of the courts put an end to the piece and the season. "Sapho" was a very bad play and Miss Nethersole was unfortunate in finding herself in it. She was game, however, and defended the thing honestly and with much energy. Her failure to convince people and courts that it was worthy drove her into an illness that continued for months, but she is now quite her self again, and, by all accounts, better than ever equipped for her work.

Miss Eames-Storg arrived in town last night. She will sing in concert at the Odion Tuesday evening, her only appearance here this season. Miss Eames has not been much seen in St. Louis in recent years. When Mount Grun was furnishing all of the opera worth while in America, she was one of the impresario's chief sopranos. She sang the Julies and the Desdemona with a sturdiness of voice and dramatic style that placed her at the top of the list.

Miss Eames has guarded her voice and health with an unusual degree of care, even for a prima donna, which is another reason that the West has had an opportunity to become familiar with her art and personality. The programme for Tuesday night includes numbers that will present all phases of her vocal capacity, which means that the serious students of voice will have something of an uncommon interest in the concert.

The one-night stands have been "hard slodging" this season. It is stated as a fact that one of the biggest of the current productions played to eight dollars in an Illinois town one night last week. A comedy that has attracted a good deal of attention in the large cities has been playing to houses worth only two figures.

In this connection they tell a story of a St. Louis gaudy-dramatic attraction that played one performance last summer to cash receipts of \$1.50. These facts are interesting when placed by the side of some of the figures that Mr. Short is able to show for Sunday nights at the Olympic. Frank Daniels, for instance, played before one audience at that theater to a total of \$2,400, the largest single night's receipts in the books of this tiny little man.

It is to be hoped that Miss Nethersole will find time and opportunity to make a few appearances as Camille, since she is almost the best interpreter of this great part that the English language has known. It was as "La Dame aux Camélias" that she made her first American success here in St. Louis, at the Grand Opera house. At that time she also played Trouvère, a part in which she is quite unequalled.

Madame Bernhardt is to play at the Garrick Theater here in January. She will play Camille. To have seen Madame Bernhardt's Camille in French and Nethersole's in English is to see Camille in the only interpretations necessary for an understanding of the great part.

It would appear that Madame Schumann is really about to leave the comic opera stage. It may be that her contract with Mr. Whitney will interpose certain legal proceedings, but however that may be it seems likely that the wonderfully gifted lady will prefer a legal issue to continuing in a work that is not pleasing to many of her closest friends.

There can be no doubt about the singer's money-making success in the field she now occupies, but many old adherents have all but wiped over the idea that she permits herself to sing as a mere comedienne in light operas. The other night, at the Odion, Doctor Ernest Saxl, the well-known amateur, joined these weeping ones in an expression of regret that "the finest voice in the world" as he worded it should be so wasted.

The Foster and other friends of Madame Schumann forget that in her present employment she reaches a very much greater number of hearers than she would appeal to in the higher branch of music from which she has come. And then forget, too, perhaps, that since it is the mission of art to bring joy to the greatest number, Madame Schumann is now doing her best work.

Mrs. Minnie Madden Fiske will play at the Garrick Theater a week from tomorrow. She will appear there as Leah Klessing in a play of the same name. This is the first really big thing she has done since "Becky Sharp" or "Tess." Mrs. Fiske has had some bad plays in "The Unconquered," Mrs. Hatch, "Mulgaria of the Paleony," "A Bit of Old Chelsea" and "Hedda Gabler," not that "Hedda" is not a good play, but it was not big enough for the Fiske company. In "Becky Sharp" she was well fitted, and in "Tess" she was really great. "Leah Klessing" has not been done in the West, and we are waiting with interest.

Mrs. Fiske's appearance at the Garrick is an evidence of the new alignment in St. Louis theatricals. She has formerly appeared at the Grand Opera house and at the old Fourteenth Street show the Gayety Theater. She is now in the Schubert circuit, which will probably mean better business and certainly more personal comfort in some of the cities in which she will play. She was rather fortunate in St. Louis, for both the Grand and the old Fourteenth street are good houses. In some other towns she has played in balls and

dent, with the exception of that renowned Parisian Judith Gautier, who is savage in all her ways. Camille, I think.

During the summer Miss Barriscale was one of the young American women who delighted and constituted a tour de force in the social life of Portsmouth to make news between the House of Romance and the one hundred and twenty-fourth residence in the town. People himself, "she" got set from antiquity. Miss Barriscale was the only woman at Portsmouth who spoke Japanese and for a few days a spirit of much encouraged her to keep the talk to herself.

The drowsy Sato and the inscrutable Komura and the burlesque Sato go together to form a picture that is difficult to write, comical, grotesque, beautiful and of Harcourt with Kuroko. They lavished compliment upon the fair ones who presented them and I made follow-up questions were begged for buttons and sequins.

To the Japanese they spoke in mirth at times and in words that savored not so much of politeness as of the intelligence and the day after saw the secretary had removed the several débouchées who had been invited to the "tallén" (tearoom) to receive and to Miss Barriscale remarked, "What is wa Nihon go yonjou ka koto?" "To speak Japanese is a good thing." The Japanese for the first and only time at Portsmouth were disappointed. They capitulated unconditionally and without a fight. She told them all about Love, Men and her best friend, their imperiousness, Saito Yukiyo and advised them of the philosophy of Miss Wilson.

May Bates is the first girl of the stage to take up Judibell as an aid to dancing. And the clever, comely and heretical who appears in "The Maid and the Mummy" and follows them with a dance off. The audience will demand half a dozen more, and then it was hard work for me.

When Miss Bates first took up stage dancing she found that it was most fatiguing work.

Many hours from the theater dead tired, singing two songs in "The Maid and the Mummy" and follow them with a dance off. The audience will demand half a dozen more, and then it was hard work for me.

I do know that there must be something wrong with the theater, nothing being after all a genteel saloon. I could ruble—or what you might call massaging. That helped me but still it didn't help me in my dancing. I had to go up in the morning, cold baths, with a vigorous rubdown, also helped, but not enough.

It is a trifle suggested that I study

Japanese. I took up to Professor Tatsu Yama, an expert in the science, in Chinese and I soon began taking lessons. He was overwhelmed with work, so I waited two weeks to get a lesson before I had to give up the half-and-half position. I now begin to feel that I am getting tired reading was.

I kept up the lessons. Day after day I studied. I could do more now, but I could not get to the strain on my muscles. The secret of the change in me, as Professor Tatsu Yama explained, was that I had learned to take water in two quarts of water a day. That helped. It was hard at first, but I soon got used to it. Now I am up to three quarts before I have to give up the half-and-half position. I now begin to feel that I am getting tired reading was.

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